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СЛУШАЙ И УЧИСЬ

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Предназначена для преподавателей, работающих с учебным пособием «Слушай и учись».

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LISTEN AND LEARN

Teacher's Book

**Yekaterinburg
RSVPU
2010**

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Предисловие

Эта книга для преподавателя представляет собой сборник текстов и диалогов, предназначенных для слухового восприятия и подобранных по тематическому принципу. Она состоит из 8 разделов (Sections), каждый из которых содержит диалоги, монологи, интервью, фабульные тексты по определенной разговорной теме, и ключей к упражнениям.

При отборе материала авторы старались учесть специфику требований, предъявляемых к аудиотекстам.

Книга для учителя является частью комплекта учебного материала для студентов 3-го курса лингвистических факультетов университетов. В комплект входит также учебное пособие «Listen and Learn» и аудиодиск с записями текстов.

Тематика разделов перекликается с разговорными темами программы по устной речи для студентов 3-го курса и позволяет преподавателю расширить и дополнить материал каждой темы.

В каждый раздел включены тексты разной языковой трудности. Это дает возможность преподавателю использовать материал выборочно, в зависимости от индивидуальных особенностей аудитории и степени подготовленности студентов темп прохождения материала, а также его дозировка определяются самим преподавателем.

Цель данного пособия для преподавателя – дальнейшее развитие языковой, речевой, социокультурной и лингвострановедческой компетенций студента.

Авторы рекомендуют следующую последовательность работы над материалом:

- выполнение предтекстовых упражнений, снимающих трудности лингвистического плана, связанные с восприятием и пониманием аутентичного текста; мобилизующих имеющийся у студентов речевой и жизненный опыт;
- выполнение упражнений, сопровождающих слуховое восприятие аудиотекста, с целью дать установку и сформулировать коммуникативную задачу;
- выполнение послетекстовых упражнений репродуктивно-продуктивного характера, направленных на развитие умений интерпретировать, комментировать, обсуждать, анализировать содержащуюся в аудиотексте информацию и воспроизводить ее.

Тексты пособия взяты из английских и американских источников и даны в оригинале.

Section 1

CHANGING PATTERNS OF LEISURE

1.1. A day's outing

Len and Suzanne went for a day's outing into the mountains. They decided not to take a lot of food with them – they hoped to find a restaurant while they were walking, so they only took two cans of beer and two cheese sandwiches. They set off up the mountain. Len didn't think it was necessary to take a map or compass as he said that mountain paths are clearly marked.

Suzanne was hungry after about an hour so she ate her cheese sandwich and they were both very thirsty as the sun was very hot. After a while they came to a stream and Len stopped to have a drink – the water was fresh and cold and Len drank lots of water while Suzanne drank just a little. They carried on walking but an hour later Len had violent stomach-ache and they had to stop. He ate his cheese sandwich and after a while his stomach-ache got better. The two friends drank their beer, which made them a bit sleepy, so they decided to have a rest before carrying on. When they woke up it was quite late in the afternoon and some dark clouds covered the sun. They felt cold and the first few drops of rain began to fall. They didn't know what time it was as neither of them had brought a watch, but they decided to carry on with their walk even though they hadn't seen another person all day. It was only when the storm broke out that they decided not to go farther and return to the village. Unfortunately it started to rain heavily and got very dark. It was very difficult to see the path and they were soon completely lost and their feet were wet through as they were both wearing trainers. When it was quite dark they found the entrance to a cave which was dry and made a fire. They had to spend the whole night there. They didn't sleep very well as they were wet and hungry. When they got up in the morning they found that they were only about a kilometer from their village.

1.2. Holiday in the States

Listen to Meg talking to a friend about her recent holiday in the States.

Friend. Did you have a good time in America?

Meg.¹ Oh, we had a fabulous time. It really was a holiday of a lifetime for us.

F. Where did you go?

M. Well, we started off at Los Angeles and then we went up to San Francisco. Had a look in at Lake Tahoe, Vegas, Grand Canyon and made our way back to Long Beach and then eventually home.

F. And where did you stay on holiday?

¹ Далее F. и M.

M. We stayed in a hotel for the first two nights we were in America, but then we hired a camper. Fabulous trip it was with the camper. It really is the right way to see America. We had a couple of... erm, happenings there, if you like. We hired a car because we couldn't take the camper around because of the hills and, erm... we couldn't find the car when we went back for it. We eventually found it after a while but it took quite a time.

F. What else went wrong on your holiday?

M. Well. While we were in Disneyland, my husband was using his cine camera and filming away quite happily and it broke down. We didn't realize it but-right, straight away – but, unfortunately, we lost a film out of it. And also, when we got back from our holiday, when some of our cine film was sent away to be developed, a particular company made a mess of three of them. So we lost out again. They didn't do a very good job on them.

F. What was the most special thing you did on the holiday?

M. The most special thing for me was visiting San Francisco and I achieved a lifetime's ambition. I crossed the Golden Gate Bridge. Not once but six times!

F. How long were you in the States for altogether?

M. A total of 14 days and 12 days we were travelling around in the camper.

1.3. Different views on holidays

Speaker 1

I go abroad quite a bit, and I'm a great reader of travel books. I always try to make sure that I've read up on a place before I go, because that way you have a much better idea of what to expect. A few facts can make all the difference to your holiday. When you're aware of the history of something you're looking at, it really brings a place to life, I always think.

Speaker 2

We've been away twice this year. What I like is just choosing somewhere and going, without any definite plans. It's much more fun to wake up each day and ask yourself, "Okay. What shall I do today?" Usually, for me, that means lying by the pool. The most difficult thing I want to do on holiday is decide what I'm having for dinner!

Speaker 3

I've never really been one to follow the crowd. I've been to popular places like Spain and Greece, but I'd much rather go somewhere that's a bit less well known. Last year it was China. It really is a great feeling to walk into a tiny village miles from anywhere, where no one speaks English, and think that you could be the first European face some of them have ever seen.

Speaker 4

My wife likes to just arrive and then find a hotel, but that makes me nervous. I'm the sort of person who likes to make sure that nothing can go wrong. I'll book a

hotel for every night, decide what I'm doing each day and make sure that it's all organized. Some people might find it exciting to take a risk and see what you can find, but I'd rather be sure that I'm not spending the night outdoors.

Speaker 5

When you sit at a desk all day at work like I do, the last thing you want to do is spend two weeks lying on a beach. It's about the only chance I get for something a bit more energetic, so I usually go skiing, diving or walking. There's plenty of time to rest when I'm back at my desk.

Section 2

MAN AND THE MOVIES

2.1. Talking about films

Speaker 1

Well, if you're a film buff like I am, there's really no alternative. I mean, of course watching films at home is more convenient sometimes, but you lose so much of the atmosphere on the small screen. And little local cinemas do have a certain charm, and they may well be cheaper, in fact, but, you know, the sound quality and picture quality usually just aren't good enough. No, you've got to have a choice of movie, a comfortable environment, a big screen and top quality projection if you're really going to get the best out of the whole viewing experience.

Speaker 2

When you're quite a large family, like we are, you really have to think about the expense. And taking the kids to the pictures is just too costly these days. So we generally just pop down to Darcy's on Saturday morning and let the kids choose a couple of tapes. They actually have a lot more choice that way, and, as I said, it's a lot cheaper. And they're quite happy just sitting in front of the TV for a couple of hours, anyway.

Speaker 3

The thing is, for me, I'll watch anything, see. You know, classic Oscar-winning movie or complete rubbish. I just don't care. So it's easy just to turn on the box and watch whatever's on. I'm actually not very good at making decisions, so I let the programme schedules do it for me. If I had to choose a video, or see what's on at the local cinema, well, then I'd have to make a decision, wouldn't I?

Speaker 4

If it's a choice between watching a movie on video or at the cinema then there's no contest – the cinema wins every time. But, to tell you the truth, Barry and I don't really go to the movies anymore. The telly's digital, and Barry's connected it up to the PC, so we've got a kind of home entertainment system. It's fab! The

quality's great, as you'd expect, but what I really like is the control you have. You know, cos it's all on disk, it's all interactive. And some of the most recent releases even let you choose the ending! No, I could never go back to video now.

Speaker 5

Well, a film's a film if you ask me, and, if it's any good, it doesn't really matter where you see it. But I have to admit, there's something special about watching a film under the stars on a summer's evening. Reminds me of that movie Cinema Paradiso. And you've got a table, so you can have something to eat and drink if you get peckish during the film. Lovely!

2.2. Types of films

Speaker 1

Yes, it's actually not the kind of film I usually like, but I have to say it was done rather well. I guess because it wasn't all special effects – there was actually some plot and characterization too. And the robots were really very funny and sweet. And they did provide some comic relief from the big planetary battle scenes. No, could have been a lot worse.

Speaker 2

Oh, it was adorable. I think we enjoyed it more than the kids did! It was about this little toy cowboy who feels threatened when his owner, you know, a little boy, gets a new robot-thing for Christmas. The animation was fantastic! It really did look real. Still, I don't think they draw them by hand these days, do they? It's all done by computer.

Speaker 3

Yeah, it was some kind of sentimental rubbish about a policeman who falls in love with a bank clerk who he meets after a robbery. Typical stuff – they move in together, split up, get back together. Bit boring, really, to tell you the truth.

Speaker 4

Well, it was Barry's choice, and I thought, «Oh no, what's he gone and got this time?», but it was actually really rather fun. Loads of car chases and people doing impossible things like jumping from one building to the next. And the scene in the cable car at the end was.....well, I was literally on the edge of my seat. No, very good.

Speaker 5

Return of the Vampire it was called, or something like that. Made in 1964, but still quite scary. About an aristocrat, who's actually the grandson of Count Dracula, living in London. Loads of blood, and of course they get him in the end, but not bad at all really.

2.3. Different situations

1. Well, they'd asked me to come along and just be one of the people waiting in the queue, but then suddenly, out of the blue, the casting director looks me up and down and says I'd be perfect for Sarah. Well, I jumped at the chance, I can tell you. I had two lines to say: «Yes, Sir. Can I help you?» and «You're very welcome.» I felt like a star. I can't wait till it comes out at the cinema!

2. No, no. You don't understand. I know you have Titanic on DVD and video, but it's on TV tonight, and there's no point me getting it out on video when I can tape it for free, is there? All I want is a tape that's long enough. I'm a bit worried about missing the end, you see. I think a three-hour one should be long enough, shouldn't it?

3. **Man.** Okay, Cheryl. Now, stay calm. I'm going to tell you exactly what to do and we're going to land this plane in one piece, all right?

Cheryl. O.....O.....Okay.

Man. Right. Can you see that lever by your right knee? There's a red button right above it. Can you see it? It's next to that dial you turned a few minutes ago.

Cheryl. Yes.....

Man. I want you to press that when I tell you. Okay? That's going to stop the automatic pilot.

4. How we laughed! You see, with a title like The Wild Two, we'd thought it was one of those spaghetti westerns from the 60s. Turned out to be a ridiculous thing about a couple of struggling art students in New York. You know the kind of thing: a "sensitive" look at their relationship. Not my cup of tea at all, but Julie quite enjoyed it, I think.

5. Well, I was on the film set for most of the filming. You know, in case they needed rewrites or, on a couple of occasions, the actors needed some advice, but, to be honest, most of my work was completed long before the director had even been chosen. I finished the screenplay almost two years ago, you see. Sent it off, didn't hear anything for a while and then, you know, wow! They want to make my movie!

6. **Man 1.** Did you see Mel Gibson movie on TV last night? Quite good it was.

Man 2. Didn't get a chance, mate. Too busy working on that report for Bob. You finished yours?

Man 1. Yeah. Handed it in yesterday.

Man 2. Shame, though. He's good, that Mel Gibson. My Mary says I look a bit like him. Says I could be his twin, in fact.

Man 1. Get out of here! You must be kidding!

7. And now I'd like you to welcome someone who, for almost a quarter of a century, told us which films to watch, which to miss, and brought all the Hollywood news and gossip straight to our living rooms. We all knew him by his first name, Barry, and loved every minute of his weekly show. And I personally am extremely excited about meeting him for the first time tonight. Ladies and gentlemen, Mr Barry Gorman!

8. Simon, darling, that was marvelous. Absolutely marvellous! We're going to go for a take now and there's just one thing I'd like you to try. You know when you open the door and see Janice for the first time? Well, as you slowly come in, I want the "hello" just a little bit more quietly. Then, move forward, quite fast, just as you did before, and pour yourself a drink. Okay? Positions everyone!

2.4. A radio interview with a stunt man

Presenter. Hello, and welcome to another episode of «What do they do?» Today, I'm joined in the studio by Bill Peters, who's a stunt man. Bill, what do stunt men actually do?

Bill. Well, it's quite simple really. If there are scenes in a movie that are too dangerous for the actors to do – you know, like jumping onto a train or driving off a cliff – then we do them.

Presenter. So you often have to put yourself in danger, then?

Bill. Well, things can go wrong, of course, but it's not as bad as people think. We're very careful to make sure the stunt is safe. For example, I'm working on the new James Bond movie at the moment, and, in one of the scenes, James Bond is attacked by a crocodile. I actually did that scene and, although the crocodile was real – it wasn't plastic, or anything like that – it had a mask over its mouth so it couldn't bite me when I was wrestling with it. The scene looks great, but I wasn't in any real danger.

Presenter. So what's your typical day like?

Bill. Well, one of the great things about being a stunt man is that, every time you go to work, you're doing something different. You know, one week I might be filming on location in the desert, the next I might be doing underwater scenes off the coast of Italy. You never know. But, actually, I only work for about twenty weeks a year. The rest of the time I spend with the family. I've got two young daughters and it's lovely to have the time to watch them grow up.

Presenter. How does someone become a stunt man?

Bill. Well, you don't need any qualifications, or anything like that. You don't have to study stunt work at university. But, having said that, more and more stunt men – and women, let's not forget lots of the people in my profession are women – more and more stunt men do actually get into the profession by going on short courses. These are run by professionals, and they teach you how to fall without hurting yourself, safety techniques, and things like that. When I started, oh, over fifteen years ago now, those kind of courses didn't really exist. I was a professional diver, and got a call from a producer who was shooting a movie about a shipwreck with lots of underwater scenes and needed some help. I had so much fun, I decided to become a full-time stunt man. Best decision I ever made.

Presenter. Bill Peters, thank you very much for joining us today.

2.5. Short information about films

And now here's a round-up of what's on at the cinemas in your region this week. On general release from Saturday 15 May is the movie "Gone in 60 seconds". Nicholas Cage leads the gang as a retired car thief forced to do one more job. Highly recommended and has a 15 certificate.

Also on general release is a film for all the family, «Toy Story 2». This is an entertaining sequel to the original Toy Story. This time Woody is kidnapped by a toy collector. Showing from Friday 14 May with, of course, a «U» certificate.

At selected cinemas only from 16 May with a 12 certificate is the latest Jackie Chan movie «Shanghai Noon». Set in the wild west this rather obvious story of murder and revenge is saved by its fighting skill and comic moments.

Finally I suggest you find the time to see "Up at the Villa", a Philip Haas's adaptation of a novel by Somerset Maugham. Kristin Scott Thomas stars, with James Fox and Sean Penn as the men tangled up in her life. It's a 12 certificate and showing from 20 May at Chichester cinema and other selected cinemas.

Section 3 ENGLISH SCHOOLING

3.1. Allen High School

Helen. You know, Toshi, I heard that at Allen High School they're allowing students to choose their own courses from now on.

Toshi.² Hey, that's great! You mean they're getting rid of course requirements entirely?

H. That's right. If you don't want to take English or math, you don't have to. Can you believe it?

T. What do you mean? I think that's a great idea! I mean, choosing your own courses makes students more motivated so they'll learn and achieve more that way.

H. Oh, I don't think so! I think students will end up taking only fun courses, like music, gym and art.

T. Oh, come on! Teenagers are old enough to make responsible choices.

H. We'll end up with a country full of people who can't think and don't know anything about history or math or geography...

T. Oh, I don't think so. I mean allowing them to choose their own courses and teachers prepares them to be adults in the real world. I mean, they can't have choices made for them forever.

H. But students need to be told what to study. Forcing them to take subjects like math, science, and foreign language is the only way to get them to try new things.

² Далее Н. и Т.

T. Well, maybe, but if you take courses you don't like, you end up hating school. This way, you'd end up loving school!

H. Mm, I don't know. I disagree.

T. Well, hey! Here's something we can both agree on. There's a free rock concert in the park at eight o'clock tonight...

H. You're right! I'm sick of arguing! Let's go!

3.2. An Aussie at Eton

Eton, founded in 1440, is probably the best known of Britain's private schools, which cater for about 3% of the population. Eton is a boarding school for boys only, and in the recording various of its idiosyncratic traditions and activities are discussed. The most difficult aspect of the interview is the speaker's ironical attitude to his subject. Students should read carefully the ringed information in the article and listen to check specific facts.

Accent. RP, Australian.

Interviewer. But first the third in our series of interviews with those people who so influence our children – teachers. Today we move from state school teachers to that most exclusive of private schools. Eton College. And we have Charles Manson here with us. Hello, Charles.

Mason.³ Hello there.

I. Now. You've been teaching at Eton for two terms, I think, and you're an Australian. Erm. What were your first impressions when you started at this very, very British school?

M. Well, I found one or two things there rather difficult to come to terms with. It's a school that has er, all sorts of eccentric things that, er... relating to the language that the boys use, the er, clothes that they wear, the way that they behave.

I. Could you tell me some of those?

M. Well. You know they have to wear this ridiculous tail-coat. And they wear funny collars, er, stick-up collars they call them. Anyone else would call them wing collars. They wear white bow ties. They wear these stripy trousers which are apart from anything else. I'm told, incredibly hot and uncomfortable to wear.

I. And what do you wear as teachers?

M. Oh, I just wear perfectly normal clothes I've got to wear, er, striped trousers as well and a black jacket... and a wing collar and a white bow tie. And I've got to wear a gown every time that I walk into a classroom...

I. All the time?

M. Yep... Every time I walk into a classroom. I've got to wear a gown.

I. Is it true that there's a secret language at Eton?

³ Далее **I.** и **M.**

M. Well, it's not only a secret language. I mean, a boy will come up to you and say, «Sir, I've just seen, er seen, old Twisleton-Wykeham-Fiennes socking erm, Smythens», and you wonder what on earth's... been going on. All it means is he's been giving him something to eat. And they have other sort of strange, eccentric terms as well «Mobbing», for example. Mobbing just means er, gathering round and listening to somebody talking.

I. But you...

M. Well...

I. Yes, sorry. Go on.

M. Well. They have all sorts of secret signs as well. Well, they're not secret they're damn blatant. For example, capping. Capping's, er, every time a boy walks past a master he's got to raise one finger, like that. Well, the first time I saw this I thought...

I. It was a rude gesture.

M. I thought it was a rude gesture. Absolutely.

I. Yes.

M. But no, it goes back to the days when the boys wore top hats... and every time a master walked past, he raised his top hat to the master.

I. But how does this strike you? I mean, you come from a much more egalitarian society in Australia. Don't you find this weird, or even offensive?

M. I don't find it offensive. I just find it really weird and it's, it's mildly entertaining for a couple of... weeks. Novelty wears off after a while and, er... I've lost interest now in raising my finger to the two or three boys who walk past me in the street.

I. Uhuh. What do you think it does offer that other schools perhaps can't?

M. It offers, apart from the sort of education that I suppose you'd expect from a place with, the qualified staff they've got and the, er... amount of faculties they can afford. If you've got parents paying virtually six thousand pounds a year... you're going to be able to afford a fairly decent set of equipment. But it, er, offers a chance for your children to learn eccentric games as well like, er, the wall game, field game, games that can't be played in any other part of the world.

I. So it doesn't fit you, necessarily, particularly well for the real world outside?

M. I doubt that it fits you any better than any school...

I. Mm. So you wouldn't...

M. ... does.

I. ... recommend that I put my son down for Eton.

M. Well, you know I can't answer a question like that.

I. Well, thank you very much. That was extremely interesting.

M. Thank you.

I. Next week we'll be interviewing a teacher from an inner-city...

3.3. Summer courses at college

Welcome to you all! I'm sure you're going to have a great time with us here at Westford College – and maybe you might even learn a little English while you're here! I'm just going to say a few words about practical aspects of the college. Ok, classes: now, you'll be in class every morning during the week. Classes begin at quarter past nine and go straight through till one, although they stop at twelve o'clock on Fridays, to help the weekend get going. You're expected to do more than just study in class, of course, and it's important to make use of the Self-Access Centre, which is available from eight thirty in the morning until nine p.m. There's a wealth of materials and resources there for you to take advantage of. All the computers have access to our network of English-learning software. Demand is high for the web-linked ones, and you need to reserve time on one of those at Reception. If you're desperate to email home, you might find a spare computer in the Common Room. Right, London: we organize a trip up to London during the course. We're going on Tuesday July the tenth, and you must book your place no later than Thursday the fifth of July. The trip's always very popular, so don't forget to sign up early! Another date for your diaries is the Food and Drink Festival, where you can try and hopefully enjoy all kinds of exotic food and drink from just about every country on the planet. It does get busy, and some of the food's a little expensive but the good news is that it's free to get in, and it's worth going along just to look. Talking of money, you can get money off all sorts of things in Westford, from cinema tickets to books to drinks in cafes, if you're a student. Take your passport along to the office so that they can issue you with a student discount card. Well, I think that's it for now. Are there any questions?

3.4. First day

JH.⁴....and all of this can help make the transition from the safe, cosy environment of home to the new and unfamiliar world of school that much smoother. It's a huge leap, an enormous change, but one which young children generally adapt to reasonably quickly.

P. That's good to hear. It's coming up to half past eleven here on *Roundabout* and with me this morning is educational psychologist and former teacher, Jackie Haylett. Up and down the country, schools have opened their doors once again and Jackie's here to give us advice on how to help our children who have just started back. Now Jackie, we've just been talking about children's very first day at school, but how about the move up into secondary education? That's another big leap, isn't it?

JH. Yes, indeed. The change from primary to secondary school is very much a rite of passage – it marks the beginning of the move from childhood into adolescence and brings with it some major changes in the lives of children. For the previous year or so they've been the oldest and biggest in the school, and now, once again, they're

⁴ JH = Jackie Haylett, P=Presenter

the youngest. They no longer have just one single teacher for all subjects; now there are anything up to a dozen of them, all unfamiliar and all with different personalities. The building is new, the books are new, everything's new and like all major changes this creates a certain amount of anxiety.

P. So what can parents do to help alleviate this anxiety, to ease the transition for their children?

JH. A number of things. Perhaps the most important is that they should take time to talk and listen to their child after each schoolday to check how things are going. Sounds obvious, but far too many fail to do it. Showing interest in this way can help a child feel supported and more confident. Resist the temptation to ask lots of questions though – like an adult coming home from work, a child will probably be tired, hungry and maybe a little short-tempered from having to cope with so many changes all at once. Just chatting naturally should encourage him or her to open up and talk.

P. And how about before the schoolday starts? What should parents be doing then?

JH. Well, another very important way of reducing anxiety is by making the effort to establish a regular routine – making sure, for example, that the child gets up in time each day to have a decent breakfast. But the routine and preparation for school should really begin the night before. Children generally need a lot of help organizing themselves, so it's a good idea to make a checklist together of all the equipment and books needed for each day's classes. Then get your child to pack the schoolbag before he or she goes off to bed – nice and early of course, about eight-thirtyish is a good time for an eleven-year-old. And if parents are separated or divorced, make two checklists – one for each household.

P. Excellent idea. Now I know from when I was bringing up my own children that the two or three times we moved house and they had to change schools, one of their main fears was that they weren't going to know anybody. They were worried they'd have no friends. Can we as parents do anything in that area?

JH. Yes, we can.

P. I thought you'd say that.

JH. Well, I can't guarantee it will work in all cases, but I think the least we can do is encourage our children to make as many friends as possible. Help them in the process by telling them that they're welcome to invite their friends round after school or at weekends. At the same time, though, it's important to reassure them that friendships take time and effort and sometimes they don't work out.

P.as my two girls know only too well. Now let's move on if we may to another major change. Later this month something like 60,000 school leavers will be starting their first year at a university in the UK. Some parents are probably wondering what on earth they can do to help their son or daughter, now that they are almost adults. What would you say to them, Jackie?

JH. Well, you know, school leavers share many of the same anxieties as the eleven-year-olds we've just been talking about.....

Section 4

BRINGING UP CHILDREN

4.1. Psychologist's advice

Radio presenter. Good afternoon and welcome to our programme, «Family tips». Today we're talking about the problems parents have in deciding when their children are old enough to stay at home by themselves for the three or four hours between school and the time mothers get back from work. We have with us in the studio, psychologist Alex Clarke.

Alex, at what age is it safe to give children the front door key and what sort of things should parents discuss with their children first to ensure their safety?

Alex Clarke. It is generally accepted that kids between ten and thirteen are capable of taking care of themselves and their siblings, but what you really need to assess is their maturity. If you're confident they can follow instructions and handle emergencies, the next step is to establish some rules. First, have a plan of action for them to check in with you when they get home – it's important they ring you as soon as they get in. Then you should give them a call when you leave work to go home. You should agree what to do when the phone rings or if someone comes to the house. It is best to teach them never to open the door to anyone, regardless of whether they know them or not. Then, little by little, get your children used to a new situation where they are left alone – initially for a very short time, say, about 20 minutes. Make sure that you have a trial period in which your kids can familiarize themselves with using the house key. Instruct them to always keep it in their school bag and attach a long key chain that will help them to find the key easily. Make emergency numbers available by leaving them near the phone. Leave snacks that they can eat straightaway without having to cook – using the cooker is the leading cause of accidents. Show your children where the medical kit and fire extinguishers are and teach your children how to use them. Lock away medicines and alcoholic drinks. And don't forget to talk frequently to your children about all sorts of situations that might happen. You could even use role play as a technique for showing them how to deal with such situations.

4.2. Career and children

Starting a family early usually means giving something up. I asked a few women who had children early in their lives what the decision meant for them and what price they had to pay. Listen to what they told me.

Tara Hastings. We didn't want to be old parents. We thought it would be great to be still full of energy when the children finished high school. But when I left my job as a manager to be with the children, it affected me more than I'd expected. You become miserable when you stay at home all the time, and when you start losing

respect for yourself, your partner loses respect for you. On the other hand, Tim had to work extra hours to help us make ends meet, and that obviously deprived him of time to spend with the kids and also created distance between us. Our marriage suffered, we separated, and it was really tough for both of us. Now, I'm back at work, and we're back together, but it wasn't all easy.

Janice Pepper. Having my first child at 22 meant tightening the belt. Now we have three daughters, and we're still far from well off. We still have to get by on cheap dinners, we drive a second-hand car, and Jason freelances as a computer specialist in addition to his regular job.

Two-income couples often get used to perks like expensive cars, dinners out and overseas vacations, and then when they have children, they have to cut back. We never had that so we don't feel deprived.

I didn't even try to make a career, but then... when you're old and dying, you don't think about what you did at work, do you? And do you know what I'm looking forward to? I really hope to live long enough to see my great-grandchildren.

Linda Stern. I dropped out of college when I got married, and my daughter was born when I was 23. Two years later I had my second child, and soon after that my husband and I split up. I work as an administrative assistant and raise the children on my own. The truth is I envy those couples who waited to become established. They bought homes and put some money aside. We were always behind; we started off with much less and never managed to catch up. My children are a great joy to me, but I'd advise my daughter to wait until she's 28 or 30.

Vanessa Carroll. It's a general problem – the best years for having children are also the best time for establishing a career. The only thing you can do is decide what you want to achieve by a certain point in your life, and plan backwards from there. I was determined not to end up as a 35-year-old assistant. I decided to take a big pay cut and moved from *Elle* to a smaller magazine so that I could get to a higher position in my job. That'll help when I get back to work.

4.3. Babysitting

P.⁵just outside Canterbury and starting at 10.30. Sounds like a great day out for all the family. Now, if you're a parent and you like to go out now and then with your other half, but without the children, you'll know just how difficult it can be sometimes to find a babysitter. Fortunately, though, help is at hand. John and Barbara Walker have come along to the Radio South East studios to tell us about their babysitting agency *Childsitting Solutions*. Barbara, how long have you been operating in the South East?

B. Well, we're actually just coming up to our first anniversary – next week in fact.

P. Congratulations!

⁵ P=Presenter, B=Barbara, J=John

B. Thank you.

P. Any plans to celebrate?

B. Well, to be honest, we're so busy at the moment, we haven't really given it much thought. But no doubt we'll be opening a bottle of champagne to mark the occasion.

J. And we've just finished updating our website, so in a sense that'll be like a first birthday present to ourselves – and our clients, of course.

P. Right. So tell us a little bit about how the agency works – what would you identify as the secret of your success?

J. Well, we always said right from the beginning that we wanted to provide a quality service to our clients – and I think to a very great extent we've managed to achieve that. Parents keep coming back to usso.....well, they're obviously happy with the way we run things.

P. And when you say "quality service", what do you mean exactly?

J. Well, clearly the most important asset we have are our sitters, and we take great care to ensure we have the right type of people working for us. Or at least Barbara does – recruitment is mainly her department.

P. So, Barbara, what kind of people do you take on? Are they all qualified childcarers?

B. Not all, no. Though something like 30% of all our sitters do have experience in the childcare profession – some are registered childminders or qualified nannies, there are a few primary school teachers and we even have a paediatric nurse on the books. A lot of these are people – women mostly – who are taking time out from their jobs to bring up their own children and need a bit of extra cash for the family budget.

P. And the other 70%?

B. Mainly young people who are thinking of going into some kind of job as a childcarer. Some are already training to do so, in fact. It's useful experience and it looks good on their CV.

P. Is there a minimum age?

B. Yes, sixteen. They have to be at least sixteen.

P. And how do you ensure these are the right people for the job? What vetting procedures do you have?

B. Well, I look through all the applications we receive and then decide which ones to call for interview. We do the interviews in four different towns in the region – Hastings, Ashford, Canterbury and Dover. John helps me out with some of them – I couldn't do them all by myself.

P. It's not easy to be in four places at once, is it!

B. That's right. Though sometimes it would be a real advantage.

P. And apart from that? What else do you do?

B. Well, I take up the references – and I always do that by phone. I think you get a much better idea of someone's character by actually speaking to a previous employer or someone who knows the applicant.

P. Better than a letter.

B. Definitely. And then John gets in touch with the CRB.

P. What's the CRB, John?

J. The Criminal Records Bureau. Childcare is a very sensitive area, a big responsibility, so we have all our applicants checked out by the CRB to make sure they don't have a criminal record. And if they are discovered to have a record, we may not employ them. It depends on the offence, of course, but we want to be 100% certain that sitters are suitable people to have children in their care.

P. Yes, indeed. And I'm sure anyone using your agency will feel reassured by that. Now, I understand you also run babysitting classes. That's interesting. What are the main areas that you look at on the course?

J. Yes, these are for those of our sitters who don't yet have a recognized childcare qualification. It's a twenty-hour course run over ten weeks - so that's ten two-hour classes. We look at accident prevention, first aid, childminding skills....Basically anything which is entailed in being a babysitter – and that really translates as entertaining the children, looking after their needs and keeping them safe.

P. Can you give us a couple of examples of what you do?

J. Well, one thing we use is a thing called a reality baby, not a real baby, but very lifelike, I can assure you, and ideal for teaching students what to do if a nappy needs changing or a baby needs to be fed or burped.

P. Sounds like a great idea – do they cry as well, these reality babies?

J. Oh, yes! We sometimes have her crying during a session – that way sitters get to realize just how distracting it can be.

P. Hmm. Nightmare. And what about older children – do you have “reality toddlers” and “reality teenagers”?

J. Not quite, no. But something fairly similar. When it comes to older children we use a lot of roleplay. That works really well when learning to deal with things like temper tantrums from toddlers or confrontation from teenagers.

B. We even do a role play where one sitter feeds strawberry yoghurt to another who's in the role of a one-year-old.

P. Strawberry yoghurt!

B. Yes. It gets very messy, I can tell you.

P. I can believe it! Great fun, though, I imagine. Now, we have to wind up soon, but before we do, I'm sure a lot of people listening will want to know how much they would have to pay for one of your sitters. Barbara, what sort of prices do you charge?

B. Well, the normal rate is six pounds an hour during the week, and then that goes up to six pounds thirty an hour at weekends. We also charge an annual membership fee of fifty pounds, which works out at less than one pound a week.

J. Don't forget to mention the surprise bag.

B. Oh yes, that's right. Very important. For every visit, as part of the service, we provide our sitters with a small bag of toys and things – a surprise bag, we call it. It helps to break the ice at the beginning of the evening and distract children when mum and dad are walking out the door. The children can hang on to that – we don't ask for that back.

P. Good idea. And can parents choose which sitter they have? If there's one they particularly like.

B. Certainly, as long as they book well enough in advance. And of course, as long as that sitter is free on that particular night.

P. Of course, yes. Now, if you want to contact *Childsitting solutions* or find out more about them, you can do so via their website, which is up on the screen in front of me. It's [www dot childsitting solutions dot.....](http://www.childsitting-solutions.com)

4.4. Birth order

A.⁶arguing all the time. They just couldn't get on – it was a real personality clash.

R. There was an article in the paper yesterday all about personality.

A. Yeah?

R. Yeah. It talked about how your position in the family.....you know, whether you're the oldest or youngest child.....how that determines the type of person you are and how you get on in life.

C. Yeah, I read that too. Birth order, it's called.

R. That's right, birth order. I thought it was really interesting.

A. What did it say?

R. Well, apparently, first-borns are more likely to be hard-working, conscientious types, you know, who do well in exams and get good jobs and so on, and their younger brothers and sisters are more.....have a more.....rebellious streak and they don't do as well as their older siblings.

C. And they tend to be more creative too. And more adventurous – they take more risks.

A. Who, the younger ones?

C. Yeah.

A. Why's that then? Why the difference?

R. Well, it seems fairly understandable really. I mean, first children get loads of attention from their parents and they can get kind of really close to each other. And a lot of themthe childrenthey sort of mimic their parents and start behaving in the same way as they do – you know, responsibly. Like grown-ups, adults.

A. Hm. Some adults.

⁶ A.=Ann, R.=Rob, C.=Christina.

R. Yeah, true, some adults. Anyway, by being good, and working hard at school they go on getting their parents' attention and approval. Which they like, of course, so they carry on being good and working hard and getting good marks....and so it goes on.

C. And that was me to a tee. Conscientious Christina. Miss Goody-two-shoes.

A. That doesn't sound like you at all. I've always seen you as a bit of a rebel.

C. Well, yeah, I was – eventually – when I was about seventeen or eighteen. Just before I left school and went to university. I just got fed up with all the parental pressure. They had all their hopes pinned on me, and just let my younger brother get on with it, do his own thing. I really envied him that. Me, I was “destined for great things”, as my dad always said.

R. But you were, I mean, you have – you've done very well for yourself.

C. Yeah, but, for example, they wanted me to study law, so I deliberately chose something very different – interior design – just to show them I still had a voice, that I could, you know, make my own decisions. And I started smoking, dyed my hair red, got a boyfriend they didn't approve of.....all that kind of stuff.

R. You'll have to show us the photos some time – I can't imagine you with red hair.

C. It's not a pretty sight, I can tell you.

A. So why are younger siblings supposed to be more rebellious or.....what was it? Creative?

R. Yeah. And adventurous.

C. Risk-takers.

A. Right. Because, I mean, I'm the younger of two sisters, and I'm not sure I'm that rebellious. I may get a bit stropky now and then but I'm not really a rebel.

C. No, but you've done some pretty adventurous things – like hitchhiking round Europe.....or.....or that white-water rafting holiday you went on.

R. And you're creative – come on. I mean, I wish I could draw half as well as you.

A. Well, maybe. But I still think I'm fairly conventional. I've never really rocked the boat. Anyway, what reasons did it give, this article you read?

R. Well, it sort of confirmed a bit what Christina said about her brother. When the second one comes along, the excitement of having children has worn off – so the parents pay less attention than they did with the first, and the child has more freedom to develop as he wantsor she wants.

C. But they also want – and need – the attention of their parents, so they have to find other ways to make their mark. My brother didn't exactly rebel, but he was always clowning around, playing jokes on people, acting the fool – a right little entertainer – just so he'd get noticed. And I think that accounts for that bubbly, outgoing nature of his.

R. And I think younger children have a more relaxed attitude to life as well – probably because there's not so much pressure on them from their parents. You're a lot more laid-back than your sister, aren't you, Ann?

A. Yeah, she has a real tendency to fuss – usually over very silly little things, too. Loses sleep over the smallest of problems. Basically, I think she suffers from a lack of confidence.

C. Hmm. Interesting. Because it mentioned that in the article too. Said that some first-borns develop a sense of anxiety when a brother or sister is born. They become anxious because they lose that exclusive attention they've been getting. They're frightened their parents aren't going to love them any more.

R. So they work even harder at school to please them, they get their approval... and so it goes on.

A. Oh dear. All sounds very complicated, doesn't it? What about you, Rob? You're the second of three – it must be even more difficult for you?

R. No, I wouldn't say that at all. I mean, I never got all that suffocating attention my older brother John had to put up with. And by the same token I wasn't fussed over like my little brother Paul – even we all treat him a bit like a baby – and he'll be 25 next month!

C. And married with his own two kids. And... er... are you a diplomat and peacemaker, like it said in the article?

R. Yeah, I guess I am. I've always liked the fact that my brothers come to me to sort out their differences – you know, if they've had an argument or something. And I do what I can, try and patch things up, get them to see each other's point of view, you know. I probably get on better with both of them than they do with each other.

A. And what about only children? Did it say anything about them?

R. Not really, no. But I guess they enjoy all the benefits of first children, without ever having to share any of the attention with a younger brother or sister.

A. Probably more confident as a result.

R. Yeah, probably. More successful too.

C. You know, what I found interesting about the article was that they're using all this information about birth order theory to improve marketing.

A. Yeah? How?

C. Well, they reckon that people born first are more likely to be attracted by a recognized brand name, or something that's been endorsed by a celebrity. I suppose that kind of fits in with their more conformist attitudes – you know, following the general trend, buying what they feel safe with. And their younger brothers and sisters, they'll be a bit more adventurous and be open to new ideas like... well, like internet banking when it first started, or anything that's a bit different.

R. Yeah, and apparently, it affects your health too.

A. You're joking.

R. No. I'm serious. Apparently, if you're a first-born, you're more likely to get allergies. And if you're not, then your chances of having an accident...

Section 5 PAINTING

5.1. At home with an artist

Part 1. The early years

I. Joe, have you always known that you wanted to paint?

JD⁷. No, no not by any means, I had no knowledge of art until I was twenty-two... er... twenty-three years old. I grew up in... er... very rural area, in Kentucky, a village of only a thousand people. The village of Horse Cave... er...

I. Sorry?

JD. Yeah, Horse Cave, Kentucky... and there were no paintings of any kind in Horse Cave. No good paintings, no bad paintings... er... just no paintings, but what there was, was an immense amount of beauty. We had a farm and there were seven children but it was beautiful, there was nothing ugly in the house. We slept under the most beautiful patterned quilts, made by my mother and aunts and... er... cousins... er...

I. So... so, was your family quite artistic then?

JD. No, no that word couldn't apply to them – but they knew beautiful things, not just the quilts. I remember my mother calling me when she was shelling the beans that come in the fall, they were veined like marble,... er... blue, pale purple, you know, very, very beautiful and I remember her calling me and turning the beans in her hands in the sunlight and saying: 'Look, look at the colours!'

I. So, is it... erm... an idyllic childhood then?

JD. Well, except that at eighteen years old I was yanked out of my lovely country bumpkin life and thrown into the war – the Second World War and... er... I landed in France... er... had my nineteenth birthday in France, in Normandy, then we were sent to the front and I was engaged in the last year of the war in Germany and of course war... er... that really changes you.

I. Yes, yes, I can imagine, and did you stay in France after the war?

JD. ... er... no, no I went back to America, to Chicago to study to be an optometrist.

I. An optometrist? How... er...?

JD. I had no real desire to be anything and I had to study something, but I loved Chicago. It's an enormously vital city. It was like a second birth for me to be plunged into city life – big city life and I met people, writers, painters, interesting people, and early on, one of them took me to the museum in Chicago, which is just extraordinarily rich and beautiful and there... er.. I was twenty-three – and having never seen a painting in my life, I stood in front of *La Grande Jatte*, by Georges Seurat and... er...

⁷ I=Interviewer, JD= Joe Dudley Downing.

I. Oh, yes, isn't that Sunday afternoon on the banks of the Seine in Paris?

JD. Yeah, yeah – and to stand in front of *La Grande Jatte*, one of the most extraordinary paintings that ever existed, having never seen a painting before, was for me a remarkable experience. It reshaped my whole life.

I. So without that... er... you might never have become an artist?

JD. No – I don't think so really because I would eventually have gone to some museum and seen some painting,... I think.

Part 2. On being a painter

I. But *your* painting is in an abstract style – *not* like Seurat – have you always painted like that?

JD. Oh, no, no in the beginning I didn't... er.. er... I didn't want to be an abstract painter but you must follow your bent or you're in trouble. You must forever follow where the painting leads you... er... more than *you* lead the painting. But... erm... in the beginning I did... erm... landscapes and still life, I love still life, I still love still life – and I did some portraits, perhaps two or three were worth saving! And then it started to become abstract.

I. And your studies? The, erm, optometry?

JD. No, no... er... oh no... I went back to France, to Paris and for seven years, in order to keep the pot boiling, I worked as a secretary for an American law firm and I was careful to be a good secretary so that they gave me some free time and I started doing collages and these were abstract. I did collages obsessively for four or five years and I think they became the foundation... er... for my whole painter's life.

I. So when you look back you can identify different stages in your painting?

JD. I've had, I guess, three, in retrospect. I've had three major exhibitions at different stages, the first in 1968 – and when you look back you can see a very strong thread, what the French call a *fil conducteur*, and that remains the same, but the style changes slowly and constantly and if it doesn't, a painter should be worried, because if it doesn't change, you'll wither.

I. And when you look back have you any regrets about the way your work has evolved?

JD. Oh no, no – you must do what your nature tells you to otherwise and... er... I've been enormously fortunate. Anyone who writes, who paints, who composes, any kind of artist knows how fragile it is – at any moment desire, the desire to do it can go.

I. I've noticed that one of the materials you work with, paint on, is leather, erm, small, small strips of leather. How did this come about?

JD. It's almost too ridiculous to tell. Erm... I was having dinner with friends and... er... an Italian friend from Milan had bought us a gift, a pasta-making machine and in order to show how the machine worked, she made green lasagne for dinner. And... it was so beautiful coming out of the machine – it was pale green and the...

the flour made little valleys and mountains. It was just beautiful, velvety-looking and I said 'I'm sorry it's going to look like I'm showing off, but I really must paint on this'. So I made a tiny little landscape, a little rectangular painting on the lasagne, one for everybody at the table, including me, and at the end of dinner we all carefully took them home. And... er... the next day the phone rang and it was my friend and she was crying and I said 'Why are you crying?' and she said 'Well, haven't you seen your lasagne this morning?' So I ran to the kitchen and of course it had yellowed and cracked...

I. Ugh!

JD. ... it looked awful, sick. So I said to my friend 'Look, quit crying, I'll find something that looks like green lasagne and I'll make you another painting'. So I spent two years looking and finally I came across that pale green leather that they use for making gardeners' gloves and I made her a little painting. And it was just wonderful!

I. It's a wonderful tale – it's a wonderful technique.

JD. Yes, and so the leather work began another stage in my painting. A new door opened.

Part 3. On living in the South of France

I. I know you now live most of the time here in the village of Menerbes, way south of Paris. How long have you lived here?

JD. I've been here thirty-three years.

I. It must have changed a lot in that time.

JD. Erm... yes and for the worse unfortunately... but that's true anywhere there's sunshine and olives and Roman tiles!

JD. This was, still is really, an agricultural village – they grow extraordinary asparagus, beautiful asparagus. It starts now, in March – after that there are cherries, peaches, peppers, and melons... they're famous for the melons so they really didn't need tourism. Of course,... er... I know that's ridiculous and selfish and mean to want to enjoy the extraordinary beauty of this place and want others *not* to come... but it would be terrible to destroy the perfume of this place, a place I've loved.

I. And how did you discover it all those years ago?

JD. Well, every summer when I was living in Paris, and... er... I can't drive...

I. Really! How do you get about?

JD. Oh, I just don't go anywhere. Anyway... every year, in summer, a friend, she would drive us down south, to the sea to swim... and one time we got down not far from here and she said 'I'm tired of lugging you two around. I do all the driving. This is a beautiful little place, let's stop and spend the night.' So there was a charming little hotel, gone now unfortunately, er... very pleasant. Next morning I got up much earlier than the others and... er... went out into the village and... er... there was a little dog, a young hunting dog and he started up a hill and I followed him and

he brought me by, what is now, a house, and a farmer was sitting there and he'd written in the top of a shoe box, with a piece of chalk, he'd written 'RUINS FOR SALE' and so... er... I asked him how much he was asking and it was the only thing that I'd ever come across that we could afford to buy in the sun. So, ... er... on the spot, I asked to buy it and it was very inexpensive cos it was total ruins, open to the sky, it'd been empty for thirty years. It took us four years before we could sleep here. So, anyway I went back to breakfast at the hotel and told them we all had a house! So that's the way it happened.

I. So you're back in a rural setting again?

JD. Yes, in a way it's odd that I should end up in a place that resembles so much where I grew up. Another farming community. Menerbes has the same number of people as Horse Cave and the people even look the same.

I. A home from home then. And just finally, and this is a big question. If you could live your life again would you do anything differently?

JD. No, no – oh well... I think I might skip a war... but otherwise – no.

5.2. The pictures in my house

I live in a house which is packed with paintings and drawings, and erm, even when I've been quite short of money, if I, or Julia, partner, if we see a picture that immediately resonates with us, erm, that we're strongly attracted to, we almost always buy it. Erm... there's a painter that we have lots of works by, called Walter... erm, I think we've known him for about 10 years, and we have about ten paintings by him, which is erm, I think that works out at one a year. And the last one we bought, erm, which we in fact got last year, is... well, it's an extremely powerful work. Erm, it's incredibly simple, essentially it's more or less, they're simply like, they're circles, but they're not, they're imperfect circles, they're possibly, erm, almost oval. These two shapes, one of which is orange, and the other, which is beneath it, is black, and it's actually made of erm, a glittering black sand, which is stuck to the, stuck to the paper, and these two circles are against an incredibly strong, deep red background, and the paint of this background is applied so thickly, it's almost like lava or something, from a volcano. And then at the base of the painting, there's a horizontal strip, which again is, erm, is red, it's a, it's a lighter red, and that essentially is all there is to the painting. Erm, now it's very difficult in terms of an abstract painting to say why it's so attractive to you. But there's something very, very strong and meditative about these paintings, and also something which is robust and strong and vigorous, and, I don't know, I think maybe it's the shapes he uses, are very elemental, and... there's something very, very deep within you that, that responds to these shapes. Now, he's an abstract painter, but there's a very, very strong sense of structure in the composition, and, I mean, as an artist, he's now 78, but has over 50 years' experience behind him, and I think in the simplest lines and

shapes that he produces, you can see that there's all this experience and discipline, and self-discipline behind them.

There's another little painting we have, on the staircase, which was a great find. It's an engraving, it's by a German artist, who I actually saw, years after we bought this little engraving from a second-hand bookshop in Trieste. Erm... he was featured in an exhibition of German Romantics paintings, erm, in the Hayward Gallery in London, and this is simply, it's a self-portrait, which was done in his later life. It's an engraving, erm, he's a little bald-headed man, with a little beard, and there's a deeply intimate sense to this self-portrait, and... I don't know, it..., in my mind I associate it with Julia's father, and possibly even with my own father actually. Erm, it, it's a picture that makes you think of mortality, but also of, I don't know, in a sense the value and the precariousness of life, because it's quite clear that this was a self-portrait made by the artist in his, erm, in his later years.

5.3. Art

Pete. Oh, I, went to this art exhibition yesterday. It was just a load of rubbish. It had sixteen bricks.

Mark. I read, I read about that. It sounded really good.

Pete. Just sixteen bricks lain out on the floor, and they call that art.

Mark. No, it makes, it makes you think, doesn't it? It's, like, that's the point of art is, you go there and you react to what you see.

Pete. It was just, it was just meaningless. What do sixteen bricks on the floor mean? It's just, why? You know, and people go there and they're studying it, and looking at it as if it's something wonderful and marvellous.

Mark. No, but all those paintings that are, like, like the tops of chocolate boxes and things like that, they're all very nice but no one ever causes, talks about them. They never cause any kind of reaction. You know, and here it is, sixteen bricks and everyone's talking about it. It's brilliant.

Pete. Well, if it's just to cause a reaction then I can go and do something. Why, why'd they? And they paid this guy fifteen thousand dollars to do it.

Mark. Yeah, but that's the thing. He's an artist because he had the idea to do it. You didn't have the idea to do it.

Pete. Well, I'll just go and stick a piece of wood in the middle of the floor and call that art. You know, it's ridiculous. Hey, look, but, I bought this great poster. I got it for my living room. Do you wanna have a look here?

Mark. Yeah, yeah let's have a look.

Pete. Here it is.

Mark. But, but, but there's nothing on it. It's just, it's just, well, black with a white dot.

Pete. Well, that's it. It's symbolic of life, isn't it?

5.4. Affordable art

Part 1

I.⁸ Will, you're the owner of Will's Art Warehouse, a large and very successful art gallery in London. Can you tell us a little about the gallery and what inspired you to start it all off?

WR. Sure. My aim in setting up the gallery back in 1996 was – still is – to make art more accessible, to bring contemporary art within the reach of that large sector of the general public that doesn't know very much about it, but is keen to buy. People are often just too scared to go into a gallery – many of them feel embarrassed about their lack of knowledge, they feel they might be asked something which catches them out, which gives away the fact that they know very little. I wanted to take this fear factor out of buying art, I want, I want the process of buying art to be as unintimidating and accessible as possible. Er, when I left the army I used to cycle around London visiting art galleries – I found them really intimidating places. You know, there's often be nobody else in there, I was on my own and I could hear the echo of my own footsteps as I walked around – it made me feel really self-conscious. I didn't feel welcome, I didn't think I was being treated like a potential customer. So, my idea was to cre-... I wanted to to create a much more relaxed atmosphere for people to buy art in – my gallery's in a warehouse, we play music in the background and the staff are very approachable – you can ask them whatever you like, they won't make you feel awkward or small.

I. Your prices are very accessible as well, aren't they Will?

WR. That's right. The art we sell is affordable art. We concentrate on relatively unknown artists, artists whose work doesn't have a premium, an extra added to the price because of their reputation. Prices start at fifty pounds and stop at around three thousand, which means we're putting original art within the grasp of average salaries – so that's oils, watercolours, photographs, prints, sculptures, whatever. Er, another important point is that we also enable buyers to choose works from a variety of artists. Traditional art galleries tend to put the work of just one artist on display at any one time. This has always seemed bizarre to me – I mean, you go into a shoe shop and find a whole range of different shoes to buy from, so why should an art gallery be any different? So, apart from the thematic exhibitions in our main gallery space – which we change every six weeks – you can also browse through our large storerooms where we keep work by up to seventy other artists.

I. That's quite a selection.

WR. Yes, it is. And if you can't actually make it in to the gallery, there's always the internet. If you click on to our website, you can search through all the work we have in stock and make your purchase via email or over the phone.

I. From abroad, too?

I. Interviewer, **WR**=Will Ramsay.

WR. Certainly, we send out to anywhere in the world.

I. Let me just give out that internet address, Will – I'm sure listeners will be interested in visiting the site. It's www dot wills-art dot com. And wills-art is spelt W I L L S dash A R T. I'll repeat that: W I double L S dash A R T, wills-art. Now, I noticed on your website, Will, that you have a corporate clients service. Tell us about that.

WR. Yes, it's a service we offer to organizations who are looking to buy artwork to decorate their premises – that includes offices, hotels, restaurants, hospitals, leisure centres and so on. Art on display around a building clearly helps to enhance the working atmosphere within it – and of course it represents a worthwhile investment for a business as well. As part of our service, we visit the premises and give advice on the type of art that will work for that particular company or organization and the image it wants to reflect. We discuss aesthetic concerns and consider practical issues such as budget and space – the size as well as the number of artworks.

I. And you source the artworks from your Art Warehouse, I imagine.

WR. Yes, we do, but we can also commission a specific work from an artist if necessary.

I. And I see that you offer gift vouchers to employees.

WR. That's right. Companies are often looking for new and different ways to reward loyalty and performance. Most of them want to offer incentives and bonuses to attract and retain key talent among their staff. So we will produce vouchers of any amount, which can be printed with the company logo and which the employee can use to buy a piece of art at the warehouse – something which satisfies his or her personal taste. Companies are made up of individuals and art gift vouchers are an individualized way of rewarding them for the work they do.

Part 2

I. Let's move on now to talk a little about the Affordable Art Fairs, which you launched in 1999. These now all take place on a regular basis in London, Bristol, Melbourne, Sydney, New York and San Francisco. Presumably, Will, the underlying ideals and principles are the same as for your Art Warehouse.

WR. That's right – the fairs are relaxed, they're fun and there's an upper limit on prices – the same philosophy but on a much bigger scale. The London fair in Battersea Park for example brings in over 100 galleries from across the UK and abroad. It's a great opportunity for them, particularly the smaller galleries, to reach a new audience, and first time buyers get the chance to see thousands of artworks in one venue.

I. And it's a great opportunity for artists as well.

WR. Of course, and we do a lot to encourage fresh, emerging talent. In Battersea we put on a Recent Graduates' Exhibition. That works as a showcase for

young artists who've recently completed courses at UK art schools. It's an ideal platform for them to exhibit their work to a large number of buyers and galleries, and collectors at the beginning of their career.

I. And I see that you also offer activities for children at the different fairs.

WR. Oh, yes, we like to start them young. We usually run some kind of creative workshops or classes for children. Painting, printmaking, mask making...that kind of thing. All hands-on and all are run by experienced professionals. The kids love it and have something to show for it at the end, and if they want to, the mums and dads can leave them and go off and browse and buy at leisure.

I. Tell us about the people who buy at the fairs. Do they do so with investment in mind?

WR. Investment is largely secondary. People buy at the fairs mainly because they like the art – they want something to decorate their home, something that they'll enjoy looking at for a long time after their purchase. Certainly they may become collectors in the future – particularly as their interest and their knowledge grow. Our approach permits them to, to make that first purchase with confidence and in a relaxed environment. It's very significant that on average one visitor in every four actually buys something – that's a figure that most other fairs can only dream of.

I. And how many people actually visit your fairs?

WR. Well, if we look at the combined totals for the UK fairs last year – that's two in London, one in spring, one in autumn, and the Bristol fair – then we're talking about over 40,000 people, with a turnover of more than seven million pounds.

I. Goodness. This must all take an awful lot of organizing. You briefly mentioned earlier that you used to be in the army – has that helped?

WR. Yes, it taught me how to be well organized. That's important in any business but especially so in an event-based business such as this – there are a lot of people involved and timing is essential.

Part 3

I. Will, what tips would you give to people who are considering buying art for the first time? What do they need to think about?

WR. Well, I think the first thing to say is that you should only really buy a piece of art if you actually like it. It's got to be something you really enjoy looking at rather than just something you hope will make you a bit of money. After all, there's no such thing as a guaranteed investment. So the first question you need to ask yourself is "Do I really like it, do I want to have it in my home?" And if the answer is yes, then don't be afraid to ask for more information about the artist – their background, their techniques and so on. Get the dealer to give you a copy of the artist's CV, so that you can see what stage they're at in their development – how much and what sort of things they've produced, where they've exhibited, whether they've had any solo shows and so on. And then attach the CV to the back of the

work, along with a note about when and where you bought it and how much you paid for it. It's the kind of information your grandchildren will want to know in years to come when they inherit it from you. Erm, what else? Well, it's a good idea before you start buying to go along to an art fair.

I. Like an affordable art fair.

WR. Yes, indeed. Or any art fair, really. The point is to spend time looking around, looking at prices so you can appreciate how much things realistically cost. I mean, you'll learn for example that you won't pick up a two-metre painting for anything under about five hundred pounds. And, well, an art fair's also a good place to find out which galleries have an eye for the kind of paintings you like, galleries you might want to visit in the future when you're ready to buy. Auctions are good places to go to as well – you can often pick up some good bargains there, but make sure you do your research properly before you take the plunge and start bidding. As with any product, you owe it to yourself to find out as much as you can about a work of art before you part with your money. And when you're buying a print – a screen print or an etching for example – make sure it's an original, printed by the actual artist. Reproductions are worthless, they have no value at all. Original prints usually come in editions of less than 75 and they're great to buy – very often much cheaper than painting.

Section 6

FEELINGS AND EMOTIONS

6.1. Different views about a famous performer

Speaker 1

When you see her on TV, I don't think you get such a good idea of what she's like live. I saw her about two years ago in concert and she was....well, I don't know how to describe it, really. I'd heard a couple of her hits before, and I thought it was nothing special. How wrong I was! I never realized that she was such a good dancer! By the time she'd done a couple of songs, I was tapping my feet and singing along. In the end, I had a great time.

Speaker 2

I was one of the people who bought her very first CDs, before she became so big. She used to have a really jazzy style and I liked that. After a few albums, though, she started to sound more like a rock star. A lot of people felt let down, me included. It wasn't that it was so bad, but it just wasn't the same. I haven't even heard her last album. Maybe I should give it a go.

Speaker 3

There was a programme on TV about her the other night. It was about how she came from such a poor family. They were saying that she had worked really hard

get where she is today. I don't know, though. From what I saw, it looked more like good luck than hard work. We could all be famous if we had that kind of luck. Lots of us have talent but we don't meet the right people, like she did.

Speaker 4

I've always liked her music. I've got all her CDs and I sometimes have them playing here in the shop while I'm working. Of course, everybody knows that she was born in this town. I went to the same school as she did, but not at the same time. She's really made this town famous, which has been good for business. I think we should all thank her for promoting tourism in this area. They're thinking of building a museum about her in the town centre. I'll be one of the first visitors.

6.2. Messages left on the answering machine

Female voice. So, Lisa, did you have a good time when you went out for dinner with James?

Lisa. Oh, yes. My social life is really improving. He was really nice, so I'm glad we went out together. We went to a great little restaurant. I had loads of messages on my answering machine when I got in, though.

Female voice. Yeah? Who were they from?

Lisa. Well, Greg called to see if I'd got his e-mail. It was something about him not being able to come to the party because he's meeting some other friends. A bit irritating, actually, because he missed my last party as well. I don't know why I keep inviting him. And then there was one from Maria saying that she wasn't coming either. It was because of a chance she's got to visit her aunt in America, which she thought was exciting. I wish I was going! I told her and she said that maybe I could go with her next time.

Female voice. Anything else?

Lisa. One of the assistants from the hairdresser's called to change my appointment. I was furious because that's the second time they've done it to me. I called them and told them what I thought of them. The manager was very apologetic, but it's just not good enough. That was all, I think. Oh, wait. I did have a call from Mark, saying that he'd invited someone to the party.

Female voice. That's not a problem, is it?

Lisa. Of course not. The thing was that he couldn't remember the number of the house. Honestly! He's so forgetful! He does make me laugh. It would really worry me if I kept forgetting things like he does. Anyway, I sent him an e-mail, so hopefully he won't get lost. What about you? What did you do last night?

6.3. Talks

1. Woman. So, I heard there was a bit of a problem last week.

Man. Yeah, just a bit. You know the report that Mr Granger wanted? Well, Monday morning came around and I couldn't find it anywhere.

Woman. Oh, no.

Man. Yeah. And I really didn't want to let him down, not after last time. I looked everywhere for it. Imagine how embarrassing it would have been to go in and say «Oh, sorry, I've lost it».

Woman. I bet.

Man. It turned up in a drawer. No idea how it got there. A big sigh of relief all round and Mr Granger had it in his hands on time. A close thing, though.

2. Woman. Yes, it was at Tania's place. Lovely house, she has. We got there around eight. It was great. I met a man who's an accountant in Croydon. Funny, really, because I was saying to Tania the other day that I was thinking about doing accountancy. He was telling me about all the top people in his office and how rich and important they are. It sounded wonderful. A lot of good information about the kind of qualifications you need, too. It made up my mind for me. I'm definitely going to try to find a course somewhere.

3. Man. Mr Harris? ... Yeah, it's Tony. Tony Smith... That's right, from Johnson Brothers. It's about the meeting on Thursday... Yeah... No, we've put it off long enough... I agree... It's just that I won't be able to get the figures to you before we begin.... That's right....I thought that maybe I could talk you through what happened at the management focus group so that you know what to expect....Of course....Yes, I understand....Well, first of all, let me fill you in on the European trends....

4. Ted. And our next caller is Marianne from Coventry.

Marianne. Hello, Ted? Hi! I listen to your show all the time. We love it. All the girls at work think you're the best.

Ted. That's good to hear. What are your favourites?

Marianne. There's the "Ten O'Clock Tease". The problem is I can never get the answers right. Can't you have some easy questions sometime? Then maybe I'll think about having a go.

Ted. Well, we'll see what we can do, Marianne. Thanks for your opinion, anyway. Who is your dedication for?

Marianne. It's for Jean and Barbara and all the others at Brookner Garments. Anything from the 70s.

Ted. It's a pleasure, Marianne. Thanks for calling.

5. Woman. Well, I couldn't believe it. She was standing in the middle of the shop, with everybody listening, saying that I'd given her the wrong size and was I too stupid to read the label. I had a look and it was the wrong size. It was part of the

delivery that had caused all the trouble and we'd had to send half of them back already. I just hadn't noticed that this one had been put with the others. Mr Trent, the manager, came in and got really annoyed. It was obvious it wasn't my fault. In the end, he took the dress back and got rid of her. I don't know how people can speak to you like that.

6. Man. Yes, tomorrow. I'll get around to it tomorrow. I promise.

Woman. That's what you said last week, and it's still sitting there making the whole street look untidy.

Man. Well, it's just a bit difficult until I fix the wheel.

Woman. I don't understand what that's got to do with it. Last week you said you'd have to take it in to the car wash first, but I didn't see that happen.

Man. It's just not so easy to get rid of that model. People don't want Mark 3s.

Woman. You're asking too much. Drop the price a bit. You must be able to find somebody, somewhere.

7. Man. Somebody Knows, it was called. It's set in London in the early nineteen hundreds, amongst the poor and the unemployed. It's not something I knew a great deal about before. It might not be the kind of thing that's going to change your life, but it was interesting. It reminded me that people like me with enough money have a responsibility. It made me a little uncomfortable, actually. I'll lend it to you, if you like.

8. Woman. Look, it'll only take five minutes. Then you can go and meet your friends. How do you think she feels, living there all on her own? It's not like the phone's constantly ringing, is it? Since your grandfather died, God bless him, the only people who've been round to visit have been me and your dad and your uncle Matthew. She wrote to you last week and the least you can do is thank her for the money she sent you. You can ask her about the visit to the doctor's and then pass her to me. You know you're her favourite grandchild.

6.4. A dream

V.1. I had a dream last night which I can't seem to get out of my mind. I was walking along a city street carrying a heavy parcel. I wanted to put it down but I knew I couldn't. There were lots of people in the street who all seemed to be walking towards me and getting in my way. I had to get that parcel to somewhere important but these people were stopping me. I felt so tired and frustrated that I sat down on a seat and as I did so the parcel slid from my grasp on to the ground. As it fell the paper began to fall off. All that was in the parcel was a small box with a necklace in it. A man stopped and picked it up and said to me, "This is mine, can I have it?" and I said yes and he went off with it. I felt a huge weight had been taken off my shoulders and when I woke up I still felt enormous relief. What do you make of it?

V.2. Well, I think the important thing is the two feelings you describe. At first you felt weighed down by what you were carrying but when you were able to sit down and let go of it you saw that it was not so big and heavy and anyway you didn't really want it. You were happy to see it go. Am I right?

V.1. I suppose so. And yes, I had no particular feelings about the necklace. It didn't seem to belong to me.

V.2. So perhaps you have been carrying some feelings, some responsibilities around that you thought were necessary?

V.1. Maybe. Yes, perhaps I take on too many things and usually I don't think about it too much and I get tired. I suppose the necklace is a bit like a chain.

V.2. And maybe you did not realize that you did not have to be attached to this chain?

V.1. Yes. And perhaps the man who took away the necklace means that I am not the only person who has to carry the responsibility or whatever it is. That seems to make sense.

Section 7

TALKING ABOUT PEOPLE

7.1. What are people like in Great Britain?

English person. I've never been to Scotland, what're the people like there?

Scottish person.⁹ Uh, well that depends, they're quite different from the English. They're much more outgoing and talkative. They're much less reserved and they love chatting – especially the country people, you know, from the Highlands.

E.p. They've got a reputation for being tight with their money. Do you think they're mean?

S.p. No, no they're quite the opposite. They're great people, very generous and hospitable. I mean, a lot of them don't have much, but they always welcome visitors with open arms and will offer them lots of food and drink at home. I think the Scots are brilliant people, but then I'd have to say that, wouldn't I?

S.p. I don't think Welsh people are that friendly though.

Welsh person.¹⁰ I disagree it's difficult to generalize but I think the Welsh are quite friendly. They're proud of the Welsh language and often speak it in shops and with friends. They're Welsh and speak Welsh. So why shouldn't they speak their language? I don't suppose you've ever tried to learn any Welsh, have you? People think the Welsh are unfriendly just because they want to speak their own language!

S.p. What's famous about Wales then apart from sheep and rugby?

⁹ Далее Е.Р. и С.Р.

¹⁰ Далее W.P.

W.p. There are loads of sheep in Scotland too aren't there?.. Richard Burton, Dylan Thomas urn, Wales has a great tradition of poets and poetry and music too. We're famous for choirs you know.

S.p. Oh, yes, the Eistedfodd at Llangollen last year. I managed to get out walking in Snowdonia. You can go up Snowdon by train if you're lazy. I miss the countryside. You have to travel so far from London to get real countryside. No, what I need is a good walk in the Welsh mountains.

Irish person.¹¹ We've got lots of good music too. The traditional stuff is with a fiddle and tin whistle. People in Ireland aren't as self-conscious about singing as they are in England. There're music festivals in the summer where they do Irish dancing. It's all feet! You keep your body and arms still and straight and leap about on your feet – like this if I can remember how to do it...

W.p. Oh, that's very good. What about modern music? U2 are Irish, aren't they?

I.p. Yes, there're a lot of good Irish bands and some good pop festivals in Ireland in the summer. In Cork for example. There are fewer people than in England and everyone gets to know each other a lot quicker.

E.p. Sounds great.

7.2. Stories about friends

Boy. Well, she is a really good friend I would say. Er... we've known each other for about ten years on and off and I know that if I ever need anyone to tell my troubles to, well, she's the kind of person who will always listen. She also always remembers my birthday and things like that, and if she knows I'm working too hard, for example, she'll ring me up and ask if I'm OK, or ask me if I need anything, that kind of thing...

Girl. I can't stand miserable people, you know what I mean, and so what I like about Frank, well that's his name, is that he's always smiling and laughing, you know, he... he never gets miserable or anything. And I... I think that's very important, isn't it? You know always to look on the bright side of things and... and have a good time. He says very funny things, and he makes me laugh like anything – he has me in stitch sometimes. We go out for the evening, and we have a good laugh.

Man. I'm not the easiest person to get on with – I've been married three times – and I know I can be difficult. Anyway, I think that friends from childhood understand you better, wouldn't you say? Jack is someone I've known for years, and whatever I say to him he never gets upset or anything. I think he is really the kind of person who can understand other people however different they might be, you know? He never gets angry – he's always calm and quiet. I wish I was a bit more like that actually...

¹¹ Alice I.P.

Woman. I've got a neighbour who I suppose is one of my best friends, and I think I admire her most because she says exactly what she thinks. I'm sure she would never lie to me. Even little things, like if I say «Does this hairstyle suit me?» she'll tell me exactly what she thinks. I think that friends have to tell you the truth, don't you? She's also the kind of person I can always depend on if I need anything – you know, I can leave the children with her, or can borrow some sugar, and I know she won't complain about it. And I do the same for her.

7.3. Anne Jacobsen

British people have the reputation of being eccentric. At home they drink cups of tea all day long and eat fish and chips out of old newspapers. When they go abroad, they lie in the sun and instead of getting brown they turn red. But what do people from other countries think when they've come over to Britain and lived here for a while?

Anne Jacobsen is from Norway and has lived in England for nearly a year. She is 21, and came over here for a course of studies. Here is her story:

«I love the countryside in Britain and things like the old-fashioned villages, the castles and the stately homes.

I also find British people to be friendly and helpful. However, I don't like British men. They are smaller than Norwegian men and not as fashionable or stylish.

The thing I really don't like about Britain is the everyday violence and crime. It's on the radio and television all the time – robberies and murders I've never felt very safe here. In Norway, we don't get troubles like this.

I have found shopping very different here.

I don't like the clothes shops in Britain – I find that they all seem to have the same things in them. I think there's much more variety in Norway. But on the whole it's much cheaper in Britain, especially for cigarettes – you pay about 2.50 (2 pounds and 50) a packet in Norway!

What I don't understand about British is why they love the royal family so much. British people pay really high taxes to keep the royal family but I think they don't do anything for the people.

I've enjoyed my stay in England. It's been very different from what I imagined, but interesting. And my English has improved a lot – and that's what I came for!»

7.4. Stereotype

Part 1

I.¹² What would you say is the stereotype of people from your country?

M. Well, one thing everybody thinks is that our football teams always win – which of course isn't always true, unfortunately. And people think that we spend all our time drinking beer and eating sausages, and driving fast cars. People always think of us being very efficient and disciplined, very hard-working. They think that we always tend to obey rules, and that we don't have a sense of humour. They also think that we are very self-confident, even arrogant.

Part 2

I. How much of the stereotype is true?

M. Well, as regards the food, it's true that we do like beer and sausages, but I would say that nowadays people have started to worry more about their weight, so they don't eat and drink as much they used to. And it is true we love our cars almost more than our families, well, maybe I'm exaggerating a bit. Hard working? Yes. Efficient and disciplined – well this is true, but it's a bit of a simplification. The German's favourite phrase is *Alles in Ordnung* that is "everything is in order". It is very important for us that things work – our washing machines, our cars, our trains, everything must work properly. This is very important to us.

I. What about the stereotype of Germans having no sense of humour?

M. Ah, yes, well this I have to say is true. Generally speaking we take life too seriously. We do have some humour but it doesn't translate very well. And we only like jokes at certain times, for example not at work – and we don't usually make jokes about other nationalities.

I. What aspects of the stereotype aren't true?

M. Well, I'd say that in spite of what people think, we are not really self-confident. There is a very important word when you talk about the German personality, and that is *Angst*. This means something like "insecurity"- people don't think of the Germans as being insecure but we are, we're very insecure, and that's why we have this great desire for everything to be regulated and controlled and for everything to work.

I. Is it true that the Germans look down on other nationalities?

M. No, no, this is not true! For example we really look up to the Swiss – we admire them because they are even cleaner and more punctual than we are!

I. What are the strengths of the Germans in your opinion?

M. Well, I think in general we are well educated – we love culture and we take it very seriously – the more culture the better. Did you know there are 143 volumes of the works of Goethe, and it would take two weeks to listen to all of Wagner's works!

¹² I=Interviewer, M=Man

Also we are very green, very ecology conscious. We are very responsible about recycling and things like that.

I. What about your weaknesses?

M. One thing I'd say is that modern Germans are very obsessed with their health. Never ask a German "How are you?" or you'll have to listen to him or her for hours giving you all the details. I would say that we are a nation of hypochondriacs. Another problem for us is that we hate breaking rules and this can make life very difficult especially as we have so many laws, some of which seem a bit ridiculous to other people. For example, in Germany, you can't cross the street if the traffic lights are red, even if there's no traffic – things like that. But maybe our greatest weakness is that we are very bossy. We love criticizing other people, and telling them what they are doing wrong. For example, I tell you, if you leave your children's toys outside your house, in the garden where your neighbours can see them, you can be sure they will come and tell you that this is wrong and that you must put them away.

7.5. Living abroad

1. I'm a chemist, and I've been working for a large American chemical company called D-O-W since I left university. Now I'm based in Holland in a town in the province of Zeeland. I work on the development of new chemical products and other projects. I've been here for six and a half years now and before that I spent four and a half years in Germany. I picked up the language quite quickly, as German and Dutch are so similar, but when the company suggested I learnt French as well, I started having problems.

The biggest difference I've noticed is the people here are much more direct than in Britain. They always say exactly what they mean, which can come across as being impolite to the British, whereas really they're just being open – being honest.

Although I miss my family and friends, I don't think I'll be going back to Britain in the near future, especially as I've just bought a house with my Dutch girlfriend not far from where I work.

2. At the moment we're living in Auckland, the largest city in New Zealand. We don't live in the city itself, but in a suburb on the north shore.

I'm here with my husband, Tom, who's a sales engineer. He goes travelling around Asia a lot with his job, so I spend most of my time looking after our six-year-old son, Jack. I don't work as I haven't got a work permit.

The biggest difference between New Zealand and Britain for me is that New Zealand is so empty! There are about four million people here compared to 60 million back home, so everything is fairly empty and a lot of New Zealand is very rural. Another difference is that there aren't any historical buildings here, I suppose because it's still a relatively new country. When we tell people that our house in Britain is about 400 years old, they don't believe us!

We've been here for about 2 years now and we're going home in April next year. I'm quite looking forward to it, as I've really missed my family and friends.

3. We live in a small village near Oslo in Norway and we manage an organic farm. My husband looks after the business side of things and I'm responsible for selling our products. We've been here for over 9 years now and things are getting easier. I really enjoy the work, but it's quite difficult getting used to life in the country, especially when you are living abroad.

The biggest difference for me between Norway and Britain is that people here take life a lot more seriously. They don't laugh at themselves as much as we do. They don't have as much of a sense of humour. The other big difference is the winter. It's so long and dark, and of course it snows a lot. Every year I can't wait for spring to come.

Despite the differences, I'm getting on OK here and we've met some really nice people. There's not much point in me going back to Britain, as I've now got more friends here than there, although I do miss my family, especially as we've now got three children. I'm really looking forward to my mum coming over to give us a hand on the farm this spring!

4. I'm living in Seville in southern Spain at the moment, working for a TV production company. I've been here for about eighteen months now, and I'm just about to change my job for the second time. I don't think I'll go back to Britain in the near future, especially as I've got a Spanish girlfriend now. We moved in together two months ago and things are going really well – though of course it's early days...

I think the biggest difference for me living here is the lifestyle. People work longer hours, but they seem to know how to enjoy themselves more – the Spanish are professional partygoers. The only thing that gets me down a bit is that the stereotype about always leaving things till tomorrow – the *Manana* syndrome – really is true here and it can get a bit frustrating at times, like when you want someone to come and fix your toilet. They're not brilliant about things like that in Britain either of course, but I think they are a bit quicker.

Section 8

MAN AND NATURE

8.1. Consequences of an environmental disaster

Alaska has four great industries: fishing, forests, tourism and oil. On the south coast of Alaska is the port of Valdez, and from here most of Alaska's oil is taken to California and other parts of the USA.

On the 24th of March 1989, Captain Jeff Hazelwood was in command of an oil tanker which had the same name as the port of Valdez. The tanker was owned by the Exxon oil company, so it was usually called the *Exxon Valdez*. Captain Hazelwood was an experienced seaman.

The *Exxon Valdez* started its journey in the late evening of the 24th of March 1989. At first, Captain Hazelwood was in charge of the ship. Later he went to his cabin to do some paperwork. He left the ship in the command of the third officer. Just after midnight, the *Exxon Valdez* hit a group of rocks called Bligh Reef. The tanker had five holes in its side – one of the holes was two metres wide by six metres long. Fifty million litres of oil started to flow out of the ship and into the sea.

Unfortunately, the clean-up operation did not begin immediately. A special boat was supposed to be ready for emergencies, but it had been damaged by a storm. So the clean-up began fifteen hours after the oil-spill was first reported. The first two days after the spill had been calm and still; but by the time all the necessary equipment was in place, the weather had turned stormy and strong winds quickly moved the oil to other parts of the sea.

The oil from the *Valdez* disaster covered 4,800 square kilometres of water. Millions of fish and thousands of sea birds and sea-otters died. Some animals and birds died from cold, others died from hunger, because 25% of the plankton in the sea was destroyed in the disaster, leaving many animals and fish with nothing to eat.

It is easy to try to blame one person for the *Exxon Valdez* disaster. In fact, it was the result of mistakes made by many different people: people in the Exxon oil company, people on land, and people on the tanker.

The *Exxon Valdez* disaster was one of the first huge oil-spills in history.

8.2. Wildlife conservation

P. To begin tonight's debate, I'd like to welcome Greg Tyler, who is a well-known wildlife journalist. Greg, what do you think?

J. TV channels nowadays are always showing documentaries about wild animals like the tiger becoming extinct, and we see horrible scenes of them being hunted and killed. When people see these programmes they immediately think, "Oh no! How terrible, we must do something." But the documentaries don't usually tell us

why the tiger is being hunted. If they did, we'd probably find that in most cases it's because the local people depend on hunting animals and then selling them to earn a living. Some of you may remember the film *Gorillas in the Mist*. It's a film about a young American woman, a conservationist, who was trying to protect some gorillas in a very poor region of Africa. At the end of the film the local people killed her. Why? Because they depended on hunting and selling the gorillas to foreign zoos and collectors. By protecting the gorillas, the conservationist was destroying the local economy. So I think it's all a question of priorities. We can't just say "stop hunting wild animals"; first, we have to solve the problem of how people in poor countries can live without hunting. You often see in the newspaper campaigns for "Save the tiger" or "Save the gorillas", but it really should be "Save the people". If we save the people first and make sure they can survive, then they'll be able to stop killing the animals.

P. Thank you, Greg. And now it's hello and welcome to Nina James, who's a biologist from California. Nina, what's your point of view?

B. I'm a biologist and ecologist, and I can tell you that the most serious problem facing this planet today is the destruction of our ecosystems. For those of you who aren't quite sure what ecosystems are, let me just explain; by ecosystems I mean the relationship not only between animals and plants but also between them and their environment. There are many well-known reasons why they are being destroyed, for example, air and water pollution and the destruction of the rainforests. But there's another very important reason and that is that thousands of species (birds, fish and animals) are becoming extinct. They're becoming extinct mostly because of too much hunting. Now you may ask, why is this a problem? Does it really matter if some species disappear? After all the dinosaurs became extinct, and that doesn't seem to have been a problem. But what people don't realize is that when one animal species disappears, this has a chain reaction. It makes other animal and plant species disappear too. It will eventually cause a complete collapse of our ecosystem. And if, or rather when, this happens, the results will be catastrophic. The more animals that become extinct, the less food there will be for man, and that will mean starvation on a world scale with millions of people dying of hunger. Although I agree that it's a question of priorities, the fact is that we have to protect animals, not people, first because if we don't protect the animals then we haven't got much of a future on this planet.

8.3. Rubbish!

P.¹³ Hello, I'm Carole Baker, and welcome on this bright, but rather cold December morning to *Hotpoint*. Now, today, I've abandoned the warmth of our London studio and come down here to the south of Dorset so that I can

¹³ P=Presenter, FB=Francis Beard, GT=Gerry Taylor, S1=Student 1, S2=Student 2, M=Man

talk....rubbish. Domestic rubbish, that is, household waste, and I'm inside the gates of one of the county's eleven Household Recycling Centres. Now, it's not quite nine o'clock yet, the gates are still closed but there's already a substantial queue of people waiting outside to come in. With me to explain why, I have Francis Beard from the Dorset waste management services. Good morning, Francis.

FB. Morning, Carole. Well, yes, this is just one of our initiatives to reduce the amount of household waste which ends up on rubbish dumps, or landfill sites as we call them now. Our Recycling Centres are all managed on behalf of the Council by private contractors, and we encourage them to recover as much waste as possible for reuse and recycling. And as part of this, we allow the contractors to sell whatever they can first.

P. So that's why these people are here, then, to see if they can pick up any bargains?

FB. That's right. The thing is, you see, every household in Dorset throws away, on average, more than one tonne of waste a year – which is about the same weight as a family car. Now, with space at a premium, the whole question of landfill is clearly problematic, so anything we can do to reduce that has to be a good thing. That's our main aim – to keep rubbish out of landfill sites. And if we can sell it, it doesn't have to be buried.

P. But if you can't sell it, presumably you try and recycle as much as possible.

FB. Oh yes, indeed. In Dorset we recycle 34% of all household waste – that's one of the best rates in the country. Anything which can be recycled is sorted by hand and then sent to different factories around the country. Plastic bottles can be made into clothes, cans can be used to make goods such as fridges and cutlery or more cans, and textiles are sent to developing countries or else turned into fillings for toys or stuffing for furniture. And then of course there's compost.

P. Compost?

FB. Yes, we don't have the resources here to produce it ourselves, so we send organic matter, like garden waste and kitchen vegetable scraps, to a special composting facility where it decomposes and decays to make compost. Compost is extremely rich in nutrients and ideal for helping plants grow in the garden – we sell bags of it to the public here at our recycling centres. So it comes back to where it started.

P. Now, Gerry Taylor, if I can bring you in here. You're the site manager, aren't you, Gerry?

GT. That's right, Carole.

P. Now, you were telling me earlier about the kinds of things that people bring to the tip here. Some of them are pretty amazing, aren't they?

GT. Yeah, well, we, er take just about everything – except trade waste, that is – you know, rubbish from small businesses. Has to be household – and, er, tyres from cars and suchlike, can't take them. We get everything from clothes, crockery and furniture to all sorts of electronic waste – “e-waste” they call it – things like fridges and cookers, computers, tellies, DVD players.....at the moment we've got a

couple of mountain bikes over there, there's a full set of golf clubs and er, oh yeah, er the other day, we had a fishing boat here.

P. Really!? A fishing boat?

GT. Yeah – huge it was. We only just managed to get it through the gates. Now why anyone would want to bring a fishing boat here I have no idea. He could have tried selling it himself. We had no trouble getting rid of it – somebody came in the next day and snapped it up. 150 pounds he paid for it, and very happy he was too!

P. And you too, I imagine – that's all profit for you.

GT. That's right, but as a rule we normally keep prices fairly low, a few quid, that's all. And that money goes straight back into site management. As Mr Beard says, it's all about keeping the rubbish out of landfill sites, it's not about making profits.

P. And do you ever buy any of the items yourself?

GT. Ah, well, that's one of the perks of the job – it's free for those of us that work here. We can help ourselves. We get first choice on the stuff, and every day we sort through the skips before the gates open.

P. So, what have you taken home?

GT. Furniture mainly, tables, chairs, stuff for the garden. And I got my music centre from here, too. But the general public can't buy that kind of thing – we're not allowed to sell electrical goods.

P. Why's that?

GT. Something to do with health and safety regulations – I just can't do it. Anyway, what I mostly look out for is flashy jewellery. Sometimes someone chucks out an old chest-of-drawers and forgets to empty it out first. It doesn't happen every day but I've taken homes rings, bracelets, necklaces, that kind of thing. It's all been fake up to now unfortunately, not worth much, but "beggars can't be choosers", can they?

P. No, indeed. Now, one thing I'm curious to know is what kind of people come to the recycling centre to buy things. I can see that the gates have just been opened, so I'm going to talk to some of the people coming through.....Er, hello, can I ask you what you've come looking for this morning?

S1. Oh hi, er, yeah, we've just rented a flat, an unfurnished one. We're both students. At the moment all we've got is a wooden crate – that's one table – a couple of chairs we got from a rubbish skip in our street and er, er, what else have we got Jenny?

S2. Two beds made out of pallets.....

S1. Oh yeah, that's right, really comfortable they are, but nothing to put our clothes in. So that's why we're here.

P. Well, good luck, let's hope you find something.

S1 & 2. Thanks.

P. Here's a gentleman on his own. Excuse me sir, could you tell us what you've come looking for?

M. Oh, anything really – I've got my own junk shop down in the High Street.....

Answers

Section 1. Changing patterns of leisure

1.1. A day's outing

1. 1) a. 2) c. 3) b. 4) c. 5) a. 6) b.

2. 1) A day. 2) In a stream. 3) They felt cold. 4) Neither of them had brought a watch. 5) Trainers. 6) About a kilometre.

1.2. Holidays in the States

2. Number the names of cities and places from the list in the order they are mentioned in the recording.

Grand Canyon 5	Disneyland 7
Golden Gate Bridge 9	San Francisco (2) 2, 8
Lake Tahoe 3	Long Beach 6
Las Vegas 4	Los Angeles 1

3. 1) In the States. 2) Yes, they had a fabulous time. 3) No, she traveled with a husband. 4) First they hired a camper, then a car. 5) Yes. 6) A total of 14 days.

4. 1) They stayed in a hotel for the first two nights they were in America. 2) It really was the right way to see America. 3) They had a couple of happenings during the trip. 4) They eventually found the car but it took quite a time. 5) When they got back from the holiday they sent the film for developing. 6) Meg's ambition was to cross the Golden Gate Bridge.

5. 1) They hired a car because they couldn't take the camper around because of the hills. 2) Unfortunately they lost the film out because the camera broke down. 3) They sent their films away to be developed and a particular company made a mess of three of them. 4) The most special thing for Meg was visiting the Golden Gate Bridge, so they started off at Los Angeles and then went up to San Francisco.

6. 1) We eventually found a car after a while. 2) We had a look in at Lake Tahoe in Vegas, Grand Canyon and made our way back to Long Beach. 3) What else went wrong on your holiday? 4) Unfortunately, we lost a film out of it. 5) How long were you in the states for altogether? – A total of 14 days. 6) What was the most special thing you did on the holiday?

1.3. Different views on holidays

Speaker	1	2	3	4	5
Statement	F	D	A	B	E

Section 2. Man and the movies

2.1. Talking about films

1.

Speaker 1	F. multi-screen cinema
Speaker 2	B. video
Speaker 3	A. TV
Speaker 4	C. DVD
Speaker 5	D. outdoor cinema

2.

Speaker 1	Speaker 2	Speaker 3	Speaker 4	Speaker 5
b)	c)	a)	d)	c)

2.2. Types of films

1.

Speaker 1	Speaker 2	Speaker 3	Speaker 4	Speaker 5
b)	a)	b)	a)	a)

2. 1) F. 2) T. 3) F. 4) F. 5) T.

2.3. Different situations

1) B. 2) C. 3) A. 4) C. 5) B. 6) A. 7) A. 8) B.

2.4. A radio interview with a stunt man

1) scenes; 2) a crocodile; 3) different; 4) year; 5) family; 6) Qualifications; 7) (Short) Courses; 8) fall; 9) (professional) diver; 10) a shipwreck.

2.5. Short information about films

1. 1) e. 2) c. 3) a. 4) b. 5) d.

2. 1) on general release; 2) round-up; 3) adaptation; 4) sequel; 5) selected cinemas.

3. 1) in sixty seconds; 2) 15 May; 3) car thief; 4) general release; 5) toy collector; 6) Shanghai Noon; 7) 12; 8) selected; 9) murder; 10) 12; 11) 20 May; 12) love story.

Примечание. In the UK films are given a certificate. U means the film is unclassified and anyone can go. PG means "parental guidance". Anyone can go to these films but parents might not want to take young children. 12 is only for those over 12 years, 15 for those over 15 and 18 for those over 18.

Section 3. English schooling

3.1. Allen High School

1. 1) The students are allowed to choose all their courses. 2) Helen's attitude to it is negative. 3) Toshi likes everything about the idea of «free» subject choice. 4) Toshi and Helen found a point they could agree on.

2. 1) T. 2) T. 3) H. 4) T. 5) H. 6) H. 7) T. 8) T.

3.2. An Aussie at Eton

3. 1) No, it's the third one. 2) No, he comes from Australia. 3) No, it's ironical. 4) Not always. 5) Yes, it's about six thousand pounds a year. 6) Yes, it does. 7) Charles Manson doubts it.

4. b), d), f), g), h), i), k.

5. 1) rather; 2) incredibly; 3) perfectly; 4) really, mildly; 5) virtually; 6) fairly; 7) necessarily, particularly; 8) extremely.

3.3. Summer courses at college

1. 1) 1 o'clock; 2) 9 p.m.; 3) Reception; 4) Thursday 5th July; 5) free; 6) discount card.

2. 1) I'm sure you're going to have a great time with us here at Westford College. 2) You'll be in class every morning of during the week. 3) It's important to make use of the Self-Access Centre. 4) The trip's always very popular, so don't forget to sign up early.

3.4. First day

1) a teacher; 2) childhood; 3) a dozen; 4) talk; listen to; 5) ask lots of questions; 6) (regular) routine; 7) separated; divorced; 8) make as many friends.

Section 4. Bringing up children

4.1. Psychologist's advice

A. We hear «what you really need to assess is their maturity» as well as their age.

E. We hear «instruct them to always keep it in their school bag», where the pronoun «it» refers to the house key.

F. We hear «leave snacks that they can eat straight away without having to cook – using the cooker is the leading cause of accidents».

G. We hear «have a medical kit and a fire extinguisher available and teach your kids how to use them».

I. We hear «lock away..... alcoholic drinks», which gives the same advice in different words.

4.2. Career and children

- 1) B. 2) B. 3) D. 4) is not mentioned. 5) A. 6) D. 7) C. 8) A.

4.3. Babysitting

1. 1) a/one year; 2) quality service; 3) childcare profession; 4) Interviews; 5) criminal record; 6) two hours; 7) reality baby; 8) roleplay(s); 9) six pounds; 10) surprise bag.

2. 1) hand; 2) thought; 3) doubt; occasion; 4) care; 5) books; 6) references; 7) touch; 8) ice.

4.4. Birth order

1. 1) copy their parents' behavior; 2) her parents' high expectations; 3) she fits the description in the article; 4) strategies to attract attention; 5) worries unnecessarily; 6) helping to solve problems; 7) consumers' buying habits.

3. 1) types; 2) streak; 3) nature; 4) attitude; 5) tendency; 6) lack; 7) sense.

Section 5. Painting

5.1. At home with an artist

Part 1. The early years

- 1) He had no knowledge of art until he was twenty-two.
- 2) There were no paintings of any kind.
- 3) His mother made the quilts and showed him the beans she was selling.
- 4) She loved the colours in the beans.
- 5) He had to go to war when he was 18.
- 6) He had his nineteenth birthday in France.
- 7) He had no real desire to be anything, but he had to do something.
- 8) He loved big city life and it was like a second birth.
- 9) He says he would have eventually gone to some museum and seen some paintings.

Glossary

Quilts=thick, hand-made bed covers.

Country bumpkin= a naïve and unsophisticated person from the countryside.

Optometry=the profession of looking at people's eyes and prescribing glasses for them. *Optometrist* is an American word – in British English, the word *optician* is used.

Part 2. On being a painter

1) No. He did landscapes, still life (which he still loves) and portraits in the beginning – they were part of his development. He did collages in his free time when he lived in Paris – they were his first abstract work and the foundation of his whole painter's life. He didn't aim to be an abstract painter, but what he did naturally took him in that direction – in that way, he followed his bent.

2) He worked as a secretary for an American law firm.

3) Though his style is developing, all his work has something in common which you can see in everything he does.

4) The desire to create.

5) They look similar – green, velvety, and beautiful. Joe painted little landscapes on pieces of green lasagne at a dinner party, and gave them to the guests. The next day his hostess was upset because the lasagne had dried and cracked, so he promised to make another painting on something that looks like green lasagne. He eventually found some pale green leather that is used for making gardener's gloves.

Glossary

Abstract painter= a painter who doesn't paint recognizable figures and scenes.

Follow his bent=follow what he was naturally good at.

Keep the pot boiling= here, make enough money to live.

Part 3. On living in the South of France

1) It changes for the worse – in other words, it becomes developed for tourism.

2) It's a long way south of Paris. It's an agricultural village that produces wonderful fruit and vegetables.

3) Because he wants the place to himself – he doesn't want to share it with tourists.

4) A friend, because Joe can't drive, and therefore she had to do all the driving. *Lugging* means carrying something heavy, like a suitcase.

5) He went for a walk in the village and followed a dog. It led him to the house.

6) Because it was in ruins; 'RUINS FOR SALE'.

7) He is back in a rural setting. Menerbes has the same number of people as Horse Cave, Kentucky, and the people even look the same.

8) No. Except for having to fight in the war.

Glossary

Landscape=picture of, for example, a country scene.

Still life =painting of, for example, a vase of fruit.

Collage=a picture made by, for example, sticking lots of pieces of material together.

5.2. The pictures in my house

1. 1) True.
- 2) True.
- 3) False. The background is deep red.
- 4) He uses sand. The paint is so thick it's almost like lava.
- 5) False. The exhibition was in London.
- 6) True.

2. 1) packed with; 2) resonates with us; 3) works out at; 4) glittering; 5) meditative; 6) composition; 7) associate; 8) makes me think of; 9) value and precariousness.

5.3. Art

1. One of the speakers likes modern art because it causes a reaction, it makes you think and gives you something to talk about.

2. The other speaker doesn't like modern art because he thinks it's a load of rubbish, it's meaningless, it's too expensive and it's ridiculous.

5.4. Affordable art

1. 1) accessible; 2) fear (factor); 3) (very) approachable; 4) fifty; 5) shoe shop; 6) wills-art; 7) working atmosphere; 8) company logo.

2. 1) F. 2) F. 3) T. 4) F. 5) T. 6) T.

3. Possible answers:

1) Guaranteed investment: no such thing as a «guaranteed investment» so buy art only if you like it, not as a way of making money.

2) Artists' CVs: ask for CV to see stage of artist's development; attach to back of artwork so that grandchildren have information on what they've inherited.

3) Art fairs: go to one before you start buying to see how much things realistically cost. Also, to see which galleries you might want to visit to buy art.

4) Auctions: also good to go to. Can pick up bargains, but do research before buying.

5) Prints: buy originals – reproductions are worthless. Originals usually in editions of less than 75 – can be cheaper than paintings.

Section 6. Feelings and emotions

6.1. Different views about a famous performer

1.

Speaker 1	Speaker 2	Speaker 3	Speaker 4
a)	c)	a)	b)

2.	Speaker 1	C. I understand now why people like her.
	Speaker 2	E. I don't like the way she's changed.
	Speaker 3	B. I think anybody could have done the same .
	Speaker 4	D. I think she's helped other people.

6.2. Messages left on the answering machine

- 1) a; 2) b; 3) c; 4) a.
- 1) T. 2) F. 3) F. 4) F. 5) F.

6.3. Talks

- 1) A. 2) A. 3) C. 4) A. 5) B. 6) C. 7) C. 8) B.

6.4. A dream

- 1) 1) T. 2) F. 3) F. 4) F. 5) T. 6) T. 7) F. 8) F. 9) T. 10) T.
- 1) c; 2) a; 3) c; 4) b; 5) b.

Section 7. Talking about people

7.1. What are people like in Great Britain?

- 1) 1) F. 2) T. 3) T. 4) T. 5) F. 6) F.

2.	outgoing	1	famous	13	friendly	11
	mean	6	self-conscious	15	great	7
	talkative	2	love chatting	4	brilliant	10
	hospitable	9	reserved	3	lazy	14
	generous	8	tight with money	5	proud	12

- 3) 1) friendly; 2) proud; 3) famous; 4) self-conscious.

4) 1) I mean, a lot of them don't have much, but they always welcome visitors with open arms and will offer them lots of food and drink at home.

2) People think the Welsh are unfriendly just because they want to speak their own language!

3) Wales has a great tradition of poets and music too. We're famous for choirs you know.

4) There're music festivals in the summer where they do Irish dancing. There're a lot of good Irish bands and some good pop festivals in Ireland in summer.

7.2. Stories about friends

1. On and off – (зд.) приблизительно.

Look on the bright side of things – видеть во всем хорошее.

Have smb in stitches – заставить смеяться кого-либо.

2.

	Boy-friend	Neighbour	Girl-friend	Old friend
Boy			+	
Girl	+ Frank			
Man				+ Jack
Woman		+		

3.

The girl	says	he is the kind of person who never gets miserable.
The boy		she is the kind of person who will always listen.
The man		he is the kind of person who can understand other people.
The woman		she is the kind of person I can always depend on.

4. 1) F. 2) T. 3) N. 4) T. 5) N. 6) T. 7) F.

7.3. Anne Jacobsen

1. 1) b; 2)c; 3) b; 4) b; 5) b.

2. 1) nearly a year; 2) much cheaper; 3) to keep the royal family; 4). very different from; 5) for a course of studies.

7.4. Stereotype

1. Insecure, bossy, hard-working, efficient, well-educated, ecology conscious, hypochondriacs.

2. 1) see part 1.

2) Almost everything. The food stereotype is only partly true. Germans are now more health conscious and eat and drink less than before.

3) They are not self-confident, but insecure. They don't look down on other nationalities.

4) Yes, e.g. to the Swiss.

5) Well-educated, cultured, very ecology conscious.

6) Obsessed with health, always obey rules, very bossy.

7.5. Living abroad

1. Cathy thinks that she will return to Britain.

2.

Name	Where do they live?	What do they do?	How long have they lived there?	What is different from Britain?
Mike	Holland	He works for a large American chemical company	Six and a half years	People are much more direct
Cathy	New Zealand	She doesn't work	Two years	New Zealand is so empty, there aren't any historical buildings
Susan	Norway	She manages an organic farm, she is responsible for selling products.	Over 9 years	People take life a lot more seriously. The other difference is a long, dark winter.
Luke	Spain	He works for a TV production company	18 months	The lifestyle is different. People leave things till tomorrow.

Section 8. Man and nature

8.1. Consequences of an environmental disaster

1) a; 2) a and b; 3) b; 4) a and b; 5) a and b; 6) b; 7) a; 8) a.

8.2. Wildlife conservation

- 1) F. They make people want to do something.
- 2) T.
- 3) F. The woman is killed by the local people.
- 4) F. She was only helping the animals, not the local people. They depended on hunting and selling the gorillas for their survival.
- 5) T.
- 6) F. Animals, plants and the environment.
- 7) F. Three reasons.
- 8) F. Very serious – because it causes other species to disappear.
- 9) T.
- 10) F. He thinks we must protect animals first.

8.3. Rubbish!

1. 1) The initiative consists of selling waste to the public at their Household Recycling Centres.
- 2) The principle objective is to prevent landfill.

3) a) organic matter: It is turned into compost and sold to the public. b) a fishing boat: A huge one was brought to the centre, where it was sold for 150 pounds. c) flashy jewellery: This is what Gerry, the site manager, looks out for. He has taken a lot home.

2. 1) F. 2) T. 3) F. 4) T. 5) T. 6) F. 7) F. 8) F.

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